

speech and non-diegetic monologue by the protagonist.

In the beginning of the film, the protagonist Philip Marlowe talks to his cat in his room. Reverb of his voice proves that it is a diegetic speech. However, his voice suddenly stops reverberating, and simultaneously, his mouth is hidden. These manipulations of sound and image produce an effect of voice-over. Thus, Marlowe's voice appears to approach a non-diegetic space. However, this transition fails because his female neighbor begins to talk to him, and he responds to her.

This paper refers to the process as “pseudo voice-over,” which describes the moment when the cinematic narrator deprives the protagonist of the right to control the narrative. This study demonstrates that this voice, which foregrounds the impossibility of the film's protagonist serving as narrator, yields a critical effect on the narration in the original novel by Raymond Chandler (1953). Further, this study argues about the relationship between voice and body in films and novels.

2013年度映像身体学専攻修士論文、及び修了制作・副論文題目

(2014年3月修了者)

- 中沖真祐子「ロシア演劇における「アンサンブル」の定義とその手法の考察」
- 中村みなみ 修了制作〈artexd〉+副論文「すきまの身体への試行」
- 畑山良太「沖縄戦への遡行——手段としての映像とその実践」
- 藤江児伊奈「カミングアウトの政治学」
- 前田怜「漫画『あずまんが大王』論 序論——その物語と時間に着目して」
- 森田塁「生成の記録——発話行為を記録する映像表現をめぐって」
- 與那希「クリント・イーストウッド『J.エドガー』における時間の諸相——ジル・ドゥルーズの方法を手掛かりに」
- 若松俊介「ブラックフェイスと(不)可視性—— minstrel・ショーからトーカーまで」